

French and American Paintings

A Group From Paris Shown in New York

By Royal Cortissoz

It was inaugurated a new era of opportunity in matters of art between France and the United States. In addition to the old ties between certain French painters and their Parisian patrons there was developed a livelier interest in the relations that exhibitions promote. An American exhibition was held at the Luxembourg. A French one was held at the Metropolitan Museum. Other episodes have followed, especially on this side of the water. Something like a regular movement has been got under way to show from time to time what contemporary Frenchmen are doing. The latest sign of it is an exhibition at the Ainslie gallery opened as a "Salon d'Artistes Français." It is presented by Lieutenant Henry Farre, himself a painter, with the collaboration of M. Pierre Mettling. They indicate in the catalog that their venture is to be established here as an annual affair.

French Art

Its Fidelity to the Old Tradition of the Salon

A rather curious idea has governed the organization of this enterprise. About 200 pictures are shown. Nearly thirty of these are of an earlier period, including the Barbizon school and a few pieces by Raffaelli, Monticelli, Doyet and so on. There are even a couple of paintings by Louis Mettling, that somewhat rare artist who, like Ribot and Bonvin, contrived to express himself with a French accent yet to keep clear of the routine habit of modern French art. It is good to see these Mettings. He was a sterling painter. It is good also to see the light touch of Lhermitte, and the peculiarly sensitive handling of Ricard, whose little copy of the "Night Watch" of Rembrandt is one of the most interesting things in the show. The Barbizon contingent, on the other hand, is not at all strong, and even if it were would be something puzzling in appearance in this particular salon. Moderners who fill the bulk of the show have no earthly relation to the naturalistic and romantic school of Rousseau and the rest. They take their

no special gesture, with no hint of style or beauty, but, on the other hand, they draw like perfectly well trained journeymen. It is, we suppose, partly a matter of the discipline at which we have glanced and partly a matter of racial instinct. Your typical Frenchman is a naturally conscientious man of his hands. He hates sloppy design, giggling or fumbling brushwork. The tricks of the trade are, from Gerome down to the humblest exhibitor at the Salon, part of a cherished integrity. We are frank to confess that we like this point of view. It excludes, at all events, the fatuities of the mere dauber. Nothing is more desirable than that an artist should know the rudiments, know them and master them. Nothing, possibly, save the possession of something worth saying.

Going slowly through this collection we pause now and then before a picture which seems to have a little more in it than the humdrum excellence of careful manufacture. There is a brisk, though shallow, cleverness about the figures of M. Jean Gabriel Domergue. He cannot bend the bow of Bolidi, but he can play effectively with much the same sort of motive. There is a faint suggestion of an attractive personality in the work of M. Antoine Calbet. His little nudes, done in water color, detach themselves from their surroundings with some charm. There is unusual merit in the luminous French and Venetian impressions by M. Louis Montagne, and the same qualities of fresh light and color lend a mild significance to the paintings by Lieutenant Farre. We note one or two other salient types—M. Desire-Lucas, the painter of "The Blacksmith Shop"; M. Jacques Blanche, in his gorgeous flower piece, a decoration very handsome in color; Mr. Rupert Buny, a skilful delineator of the nude. The rest of the show is made up of work well done—and dull.

The French Salon has its resplendent leaders. One can imagine the lift that would have been given to this exhibition by a first rate contribution from, say, Baudouin. The rank and file are not thrilling, and it is the rank and file who are exploited at the Ainslie gallery. The international friendship, to which reference was made at the

were right. His pictures, we repeat, were always likable. Of course, they weren't masterpieces. Put a Venice by Hopkinson Smith beside a Venice by William Gedney Bunce and it crumples up. But where is the Venice that wouldn't this side of Turner?

And Smith could do some crumpling himself. He may not have been a painter of extraordinary depth, but he got out of Venice, its old palaces and canals, its ships and gondolas, something that was never achieved by Martin Rico, for example. Rico saw only the Venetian glitter. Smith

rook, "that Scipio, the great Roman general, after the destruction of Carthage in 146 B. C., had cursed the ruins and forever cursed those who tried to rebuild them. He imagined that it was the awful curse of Scipio that had overtaken him, but thought I could risk it in the interests of science!" With the aid of friends in Paris a party was organized that went to the site last winter. Pere Delattre, whose monastery is near by and who himself has a deep interest in the subject, was of service in the process of organization, and the backing of the French govern-

A Roman Mosaic Uncovered at Carthage



(From a photograph)

caught more of its silvery grace, more of its lazy serenity, more of its cool, shadowy romance. He savored its picturesqueness to the full, yet the many designs in this exhibition at the Knoedler gallery show that he never forced it, never carried that dangerous facility of his too far. Venice gave him his favorite inspiration, but he made his travel notes with the same easy firmness and clarity in France, Holland and England. Occasionally he relinquished water color. A number of charcoals are in the collection under review, including the set that he made in the London haunts of Dickens. In color and in line he is the same accurate observer, the same tactful chooser of the right pictorial theme, the same accomplished worker. Though the high-erected triumphs of technique and style were denied him, he was, in his modest sphere, one of the most justly successful artists we have ever had.

Carthage

A Project for the Recovery of Its Antiquities

In an upper room at the Kippis gallery there may be seen a small collection of Carthaginian relics. It is composed of objects in terra cotta, lamps and funerary urns. There is an important inscription. There are coins and fragments of iridescent glass. Plastic beauty lurks here and there, the beauty of a well turned vessel, ornamented by some slender, graceful line. Nothing brilliant appears.

Antiquity is fragmentary and veiled. But as a symbol the collection is eloquent. It stands for a buried civilization, half historical, half legendary and still waiting for the intervention of the archaeologist. Flaubert described one period of it in "Salammbô." Readers of that enchanting book will meet half way the exhibition to which we refer, prepared to read into it all manner of romantic associations. Their interest will deepen as they learn something of its origin from the man who has brought it to this country, Count Byron Khun de Prorok.

This young archaeologist, half Polish

ment made the ensuing operations easy. They were undertaken in a field which has been only superficially explored and Count Prorok and his colleagues soon won substantial reward for their efforts.

They uncovered the remains of a Roman place in which they found seven mosaics in perfect condition. In some Punic tombs they came upon jewels and pottery of 700 B. C. They brought to light a temple of Tanit, discovering urns, inscriptions and votive altars, many of which were of pure Egyptian origin. In hundreds of the urns were the bones of little children, sacrifices to Tanit and Baal. Some of this material, enabling the archaeologists to fix dates, would seem to place the founding of Carthage at the period of the destruction of Troy. Treasure lies only two or three yards below the surface and thence, through layer after layer, the record of one civilization after another goes down through periods of military destruction or the sheer wastage of time. It is an endlessly storied city that lives and dies and comes to life again upon the ancient site. It has Queen Dido among its figures, Hannibal, Scipio, St. Augustine, St. Louis of France and so on through an imposing list. Carthaginian and Roman, Vandal and Christian, Egyptians and Byzantines have all had their day there. Their traces lie buried in a night that is not impenetrable, that only needs energy and knowledge to be pierced.

It is Count Prorok's object to enlist American support, hoping to find it among our museums and universities, and then to start upon a systematic campaign of excavation. The French have authorized his project, and he even has the blessing of the Pope upon it. He has engagements to speak on the subject before several learned bodies here, and on November 14 will lecture at the French Institute, showing not only his relics but a series of films. The latter convey a vivid sense of the difficulties involved in digging and in turning over the soil. But, as we have said, the archaeologist has to go only two or three yards before he stumbles upon coins of silver

Old Man Reading



(From the painting by Mettling at the Ainslie gallery)

and half American, was painting amid the ruins of Carthage when he made the acquaintance of Jules Renaut, then dying on the brink of excavations to which he had been devoting himself with profound enthusiasm. Renaut begged him, in his last hours, to "carry on," interesting the world if he could in the digging up of a prodigious city. "He told me," says Count Pro-

and bronze, amulets, precious stones, pipes, silver shots, glass tear bottles, mirrors of bronze, a veritable pellucid Carthaginian souvenirs. Excavations carried deeper will doubtless yield buildings of importance, and, perhaps, sculptures of equal value. From the aesthetic as well as from the historical point of view the plans mooted are full of promise.

Random Impressions In Current Exhibitions

The first exhibition of the season at the Montross Gallery will open next Wednesday. It will be given over to paintings made in the Adirondacks and in Persia by Mr. Harold F. Weston.

Mrs. Albert Sterner has opened an exhibition of American water colors, to last until November 18. It includes

mental countries. The usual prizes are to be awarded.

Mrs. Lilla Cabot Perry, of Boston, whose work has occasionally been seen in local displays, has an exhibition of her own at the Bruns gallery. She is a careful and agreeable painter of the figure. There is considerable merit in her "Study in Blue and Green" and there is perhaps more in her excellent portrait of Mr. Edward Arlington Robinson. Her Japanese landscapes have not much vitality, but the French scenes she has painted in an impressionistic manner, giving color under strong light its full value, have a good deal of force.

The portraits in various mediums exhibited at the Ehrlich gallery are chiefly interesting as essays in draftsmanship. Mr. John Young-Hunter shows some good paintings, but the backbone of the show is made by the portraits in line, clever things by Margaret Freeman, Leo Mielziner, Helen Peale, Evelyn E. Rockwell and one or two others. Though there is nothing important on the walls, the general effect is pleasing, an effect as of portraiture lightly, gracefully and skilfully handled. Mrs. Ehrlich is also showing at this place a collection of lace and antique velvets.

The Knoedler gallery announces an exhibition of works by Mr. William Walcott to begin November 13. The collection will embrace water colors, drawings and etchings.

The Co-Arts Club, represented by fifteen members, has an exhibition of paintings at its rooms, 1 Stuyvesant Alley, near East Eleventh Street. A group of young American painters interested in advanced art tendencies includes Saul Yalkert, Leonard Garfinkle, Remo Farruggio, Alfred Crimi, Joseph Perna, Cecil Gaylord, Roy Patterson, Jean Liberty, Paul Cadmus, Bertrand Bruette, Morris Lieberman, Ben Schan, Charles Schlein, Rosario Gerbeno and Morris Feldberg. Fifty paintings are being shown until November 21.

Paintings and sculpture in the Babcock gallery's first fall exhibition are recent efforts of the Nanuet group from the vicinity of Rockland and Bergen counties. John E. Costigan and Albert Insley appear in the rôles of chaperons

Twilight Hour at Venice



(From the painting by F. Hopkinson Smith at the Knoedler gallery)

lection of Gothic and eighteenth century French decorative art belonging to M. Henri de Souhami, of Paris.

The Taos Society has begun a rotary exhibition of works by its members, opening in New York. Its pictures have been placed on view at the Howard Young Gallery and may be seen there until the middle of the month.

At the Durand-Ruel Gallery there is an exhibition about evenly divided between George D'Espagnat and the late Henry Moret. Both represent the movement initiated by Claude Monet, though D'Espagnat would seem to have felt also the influence of Renoir. They are types of color enriched and meliorated by the luminosity of the open air. Moret particularly discloses the good effects of Monet's example. His landscapes are full of light and air. Both sides of the show suggest the exercise of genuine talent. Neither side reveals anything like genius.

At the Mises Hill gallery there is a collection of landscapes painted in oils and water color by Mr. Jean Jacques Pfister. The subjects are drawn from California and Switzerland. The Ferragil gallery, exhibits recent works from the studio of Mr. R. W. Chanler, screens and other objects in the vein made familiar through the large exhibition this artist held a year or so ago.

Fifty-two paintings from the Ehrlich galleries and eighty-three from the collection of Mr. Francis Adams, of Canada, are at the Anderson Galleries, and will be sold there next Wednesday and Thursday evenings. Belgian painters predominate among the modern pictures. The old pictures are of all the schools—Dutch, Flemish, French, English and Italian.

The twenty-second international exhibition at Carnegie Institute will open in Pittsburgh on April 26. It is announced that a new system for the selection of paintings has been formulated. It places upon the advisory committees of painters themselves the responsibility for the choice of the 275 canvases to be hung. These committees will be organized in the United States, England, France and the other Conti-

ties of an artist with a profound creative instinct who grew to receive recognition in the leading art centers of Europe for something that approached a style. Now he has come here to display his most characteristic wares. His work, usually simple, is almost peasant-like in rudeness of contour at times. In his more erectly proportioned pieces we gather a greater feeling for symmetry and grace than in a low tea pot, bowl or butter dish, for instance. In these is emphasized a fullness of proportion that speaks rather for practicality than beauty. The feeling for ornamentation is meager but robust and given to clusterings and bud-like appendages, low relief scrollings and the pure, full lines of leaf formations. In the always bold outlines of Jensen's work is felt the sculpturing touch of the maker's hand. Charming pieces are the stately bowl with flame-turned upright and grape decoration, a set of candelabra, a sheerly-modeled sauce boat and an elevated sugar basin. A set of table cutlery with scarcely a mark of ornament is relentlessly severe, but artistic withal. The exhibition, which will remain throughout the month, is under the patronage of Mrs. Elihu Root jr., Mrs. John Henry Hammond, Maurice Francis Egan, Mrs. Henry P. Loomis and others.

The opening of an exhibition of prints and books selected to show the history and development of wood engraving will take place at the Art Center Wednesday evening. William M. Ivins jr., print curator of the Metropolitan Museum, will speak. The exhibition is to be held by the American Institute of Graphic Arts, of which Burton Emmett is chairman of the exhibition committee, and will last through November.

An exhibition of eighteenth century perfume bottles and patch boxes from the Houbigant collection, consisting of 150 specimens of various character, was opened at the Art Center last Friday. Included in the range of substances are gold, silver, agate, onyx, Chelsea porcelain, mother-of-pearl and combinations of materials. The objects will be on view a week.

Another event at the Art Center will be an exhibition of illustrations, posters and mural decorations by Elizabeth Jones Babcock, which will be opened to-morrow, to continue five days. Miss Babcock is known for her illustrations of children's books and is a member of the Society of Illustrators.

The famous Eastern collection of Professor V. G. Simkhovitch has been drawn upon for an exhibition of early Chinese paintings, which is open at the Avery Library, Columbia University, during the present month. The public is invited to attend.

The Japanese Art Association of New York is having an exhibition of paintings and sculpture at the Civic Club, 14 West Twelfth Street. A reception attended the opening on Friday evening. The closing date is November 21.

Sue Harvard's Voice Clear

That Sue Harvard could sing was obvious from her recital at Aeolian Hall Thursday evening. There were also obvious imperfections: Miss Harvard's soprano was strong, with penetrating, far-carrying louder notes, but these were apt to have a hard quality, a metallic edge with occasional tremors. On the other hand, her notes of medium strength or soft notes had a delightful clearness of tone, subtly shaded, especially in passages fading to silence, while their quality was not impaired by an apparent effort in breathing with an occasional cough.

Versatility in expression and diction was shown in the program, which added to a religious Bach air, "Porgi Amore" from "Le Nozze di Figaro," and French and German songs three numbers in Welsh, folksongs of a plaintive character, and a declamatory number, "Land of the Harp," by John Henry. Among American numbers Corinne Lawson's "Lazy Song," sung with an appropriately languid grace, was the most appreciated.

Ancient and Modern Paintings

EARLY ENGLISH PORTRAITS
BARBIZON AND SELECTED AMERICAN PAINTINGS
BRONZES BY PAUL MANSHIP

AT THE GALLERIES OF

SCOTT & FOWLES

667 Fifth Avenue

Between 52nd and 53rd Sts.

H. G. VAN 668 Fifth Ave.

RINKHUYZEN
EXHIBITION
OPENING
WEDNESDAY
KINGORE
GALLERIES

Exhibition and Sale
of
BARBIZON AND MODERN
FRENCH PAINTINGS
Direction of

**LIEUTENANT
FARRÉ**

NOVEMBER 1 TO 15, INCLUSIVE

**AINSLIE
GALLERIES**
677 Fifth Ave.
PRICES MODERATE

**DUDENSING
Galleries**

Paintings of
MOLLENHAUER
Expressionist
"The Ultimate Achievement of
Modernism."
45 West 44th St. During
November

Saito
Chinese Antiques
48 East 57th Street
New York

Exhibition of
PAINTINGS
BY
D'ESPAGNAT
and
MORET
November 1st to 18th
Durand-Ruel
12 East 57th St.

Annual Exhibition
**TAOS SOCIETY
OF ARTISTS**
November 6th to 20th
**HOWARD YOUNG
GALLERIES**
620 FIFTH AVENUE

The Milch Galleries
Exhibition of Connecticut
Landscape Paintings
By **Robt. H. Nisbet**
October 30 to November 11
108 West 57th St.

Works of Sculpture
by
Begni del Piatta
an exhibition at
12 West 8th Street
(Studio of Daniel Chester French)
November 1st to 15th. Sundays Inc.
10 A. M. to 5 P. M.

EXHIBITION
PAINTINGS and SCULPTURES
THE JAPANESE ART ASSOCIATION
OF NEW YORK
The Civic Club, 14 West 12th Street,
New York City
NOVEMBER 15 TO 21ST, 1922

Elmore Studios
5 West 28th St., N.Y.C.
Antiques and Reproductions.
Just arrived, large consignments
of wrought iron
and bronzes.
Marble, Lead, Stone, etc.
on den furniture, reasonable
prices. Estimates given

D. B. Butler & Co.
Are now in their
New Galleries
116 East 57th Street

KIPPS
LTD.
ART OBJECTS
INTERIORS
ANCIENT STAINED GLASS
671 LEXINGTON AVE., near 68th St., N.Y.